

**CONCEPT OF HAPPINESS IN “*THE SEAGULL*” BY ANTON
CHECKHOV (1896):
AN INDIVIDUAL PSYCHOLOGICAL APPROACH**



**Submitted as a Partial Fulfillment of the Requirements for Getting Bachelor Degree of
Education in English Department**

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2019**

APPROVAL

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PUBLIKASI ILMIAH

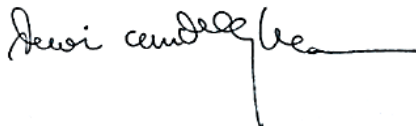
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ACCEPTANCE

CONCEPT OF HAPPINESS IN “THE SEAGULL” BY ANTON CHECKHOV (1896):

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Herewith, I testify that in this publication article, there is no such thing as plagiarism of the previous literary work which has been raised to obtain bachelor degree, nor there are opinions or masterpiece which have been written or published by others, except those which are referred in the manuscript and mentioned in the literary review and bibliography.

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Abstrak

Penelitian ini adalah tentang bagaimana konsep kebahagiaan diperoleh atau dijelaskan dalam salah satu karakter di dalamnya. Kemudian, penelitian ini bertujuan untuk mengetahui konsep kebahagiaan yang dialami oleh salah satu karakternya, Nina. Selain itu, ia juga menjelaskan karakter kebahagiaan yang telah diraih Nina dalam *The Seagull* Drama. Penelitian ini menggunakan penelitian kualitatif deskriptif. Kemudian untuk menganalisis karakter tokoh Nina ini, peneliti menggunakan pendekatan psikologis individu dari Alfred Adler. Data penelitian ini diambil dari berbagai sumber. Yaitu menggunakan drama *The Seagull* yang telah dipentaskan juga telah difilmkan, naskah drama, buku-buku tentang teori terkait, jurnal, dan penelitian lainnya sebagai referensi.

Kata kunci: the seagull, anton checkov, konsep, kebahagiaan, individu psikologi

Abstract

This research is about how the concept of happiness is obtained or described in one of the characters in it. Then, this study aims to determine the concept of happiness experienced by one of its characters, Nina. In addition, he also explained the character of happiness that has been achieved by Nina in *The Seagull* Drama. This research uses descriptive qualitative research. Then to analyze the character of this Nina figure, researchers used an individual psychological approach from Alfred Adler. This research data was taken from various sources. Namely using the drama *The Seagull* which has been staged has also been filmed, drama scripts, books on related theories, journals, and other research as a reference.

Keywords: the seagull, anton checkov, concepts, happiness, individual psychology

1. INTRODUCTION

Anton checkhov in his works concern how to use the mood of the heart and the inner pshychology. Anton checkhov, whose full name is Anton Pavlonich Chekhov, is a well-known writer from Russia, where many outstanding works include short stories and drama. Which is certainly already known by many people out there. For example like this, Drama *The Seagull*. His works have had a large impact in the fields of literature and drama performances. *The Seagull* itself was produced first in 1896 on St. Petersburg. But in the first production at that time, the audience who expected a comedy turned out to be inversely proportional to what was shown, namely a play. What ultimately made Anton Checkhov never show it again, but who would have thought, in the second and subsequent productions, the audience would appreciate the work of *The Seagull*.

Happiness is an emotional form of someone towards something, the use of feelings, the use of mood, the use of behavior, the use of attitude. There are universally a number of uses

for "happiness," and "happiness" that can be distinguished in general. Happiness (the use of life) has often been regarded as a feeling, either pleasure or some special emotion or feeling that arises from a certain pattern of life. According to Hurlock (2004) says that *"happiness is a combination of acceptance, affection and achievement"*. According to Seligman (2002) *"happiness is a positive psychological state in which a person has positive emotions in the form of life satisfaction and also positive thoughts and feelings towards the life he lives"*. Happiness is very much related to feelings in daily life. The author takes the theme of the concept of happiness, because the level of happiness of each person is different. Of course also different from the drama character in The Seagull. It's very important to know what the meaning and concept of happiness itself is, especially in the "The Seagull" by the famous writer from Russia Anton Chekov. This basic human need for happiness sometimes causes problems and clues to the state of life. One happy problematic situation is when an individual can not control a happy resulting in negligence against yourself. Happiness is a pattern of life that is born of a response to environmental conditions. Often literature has more than one condition that displays the happiness of a character in his narrative and becomes an important element in a story line.

In this Seagull drama, Nina as the main character who likes the performing arts and she has a dream to become a famous actress. But Nina did not get a positive response from her mother. She doesn't like it if Nina loves art and theatrical, especially with Nina's dream of becoming an actress, even though Nina is still passionate about realizing her dreams ambitiously. Besides Nina has a figure who supports her to become an actress, Constantine is a child of an old actress named Iriana Arkadina. Constantine who loved Nina and always supported Nina's dream becoming an actress. Early in the summer evening in a park on the Peter Sorin estate, Constantine prepared a monologue stage for Nina directed by Constantine. But the performance of the monologue was interrupted by Iriana Arkandia who did not love and support her son in the theater, so the stage had to end in the middle of the road because Constantine was angry at her mother and decided to stop the performance. Even so Nina felt happy because this was her first stage performance.

Many positive and negative responses in the drama The Seagull. At the beginning of the production the audience was disappointed because what they were waiting for was a spectacle of comedy that was usually shown in general. But Anton Checkhov as the writer of the drama The Seagull himself raised this drama on the theme of theatrical or tragedy. Certainly will reap the pros and cons of the audience. Which in turn made Anton not want to display and write The Seagull again. But the unexpected, in the second, third and so on

production. The Seagull received a positive response from the audience. But that didn't matter to Chekhov. Anton Chekhov's *The Seagull* has been shown in theater. As for also adapted in the form of film and translated into other languages, namely English.

The Seagull was first produced in film form on December 22, 1968 in the United States directed by Sidney Lumet. The film was released using English, with a duration of approximately 140 minutes. In this film Nina is played by famous actress Vanessa Redgrave. Second production on February 14, 1972 in Russia. The film which lasts approximately 1 hour 40 minutes is directed by Youli Karassik and uses Russian language. Nina is played by Lioudmila Savelieva. Third production on January 5, 1975 directed by John. J. Desmond was able to jack *The Seagull* back, because there were many positive responses from the audience in this film. The film is produced in the USA with 1 hour and 53 minutes duration and uses English. The latest production is in 2018, exactly 26 September 2018 in Indonesia. The film, directed by Michael Mayer, is worked on more modernly, but it still does not eliminate the cultural elements of Russia. Produced in the United States, Nina's role played by Saoirse Ronan also brought the audience to feel what Nina felt. Unfortunately there are no awards related to *The Seagull* and also Anton Chekhov himself. But Anton was known as a satirical writer about street life, and many writers either studied or imitated Anton Chekhov.

There are several reasons why the writer chose this drama. First, the Seagull is considered as one of Chekhov's dramas which has a big impact in the theater. This drama is extraordinary because of its existence of playing modern actresses such as *Uncle Vanya*, *Cherry Orchard*, and *Three Sisters*, the Seagull drama is well known for being well known for its conventional melodrama and dramatic subjects and techniques that dominate Chekhov. the Seagull represents an important moment in the history of modern drama shows a genius writer began to create new dramatic forms. Second, the plot of Seagull pushed by Nina's happiness manifested her dream of becoming a famous actress who was colored by a love conflict between characters. The happiness obtained from his role in the drama stages and the story of his affair with Boris to give birth to a child. Nina who always craved herself to be a famous actress made her justify any means including leaving Constantine and utilizing Boris, her fame being a theater actress was her own happiness.

Based on the reasons stated above, the author intends to conduct this research entitled " CONCEPT OF HAPPINESS IN "*THE SEAGULL*" BY ANTON CHECKHOV (1896):AN INDIVIDUAL PSYCHOLOGICAL APPROACH ". The reason why researcher doing the research about the concept of happiness is to find out the concept of happiness as what Nina

is actually looking for, then whether after getting that happiness Nina will also be happy forever or only last a little.

2. METHOD

2.1 Object of the Study

This research uses Anton Chekhov's work *The Seagull* which was produced in 1896 as a learning object. In this research, Nina's character is used as an analytical material. The author takes an individual psychological approach to analyze the seagull drama especially on Nina's character.

2.2 Type of the Data and Data Source

2.2.1 Types of Data

The type of the data of this research is Anton Chekhov's work entitled *The Seagull*. This research uses qualitative descriptive method to analyze the character.

2.2.2 Data Sources

There are two types of data sources in this study, namely:

1) Primary Data Sources:

The primary of the data source is from *The Seagull* script that used in English Drama Festival Week on 27th, June 2019. The drama script was written first in 1895, which was later revised in 1896

2) Secondary Data Source:

The secondary data source is getting from the books, journals, the script of the seagull, and research about the seagull and Anton Chekhov that is related for the research.

3. FINDING AND DISCUSSION

3.1 Individual Psychological Approach

Individual psychology is one of the psychological theories that can be used as an approach to analyze literary works. Individual psychological theory introduced by Alfred Adler (1870-1937).

3.2 Inferiority Feelings and Compensations

Inferiority feeling is a human conditions that feel inadequate or ordinary also appear feeling lacking. For that, compensations here are a motivation to strengthen one's feelings for their weaknesses, by developing the competencies of themselves to continue to be superior or good. Naturally, a person tends to develop feelings of inferiority because humans are born weak and powerless (Adler in Phares, 1984: 92). And compensations is a effort to improve

their self. As Nina, Nina is a young girl that was born in the village. She want to become an actress but, her father and stepmother never agree about that. It can be seen in the first act, in her conversation with Constantine

“I have been in a fever all day, **I was so afraid my father would prevent my coming**, but he and my stepmother have just gone driving. The sky is clear, the moon is rising. How I hurried to get there! How I urged my horse to go faster and faster! [Laughing] I am so glad to see you!”

“It is nothing, nothing. Do let us hurry. I must go in half an hour. No, no, for heaven’s sake do not argue me to stay. **My father doesn’t know I am here.**”

In the dialogue above, it can understand that Nina secretly meet Constantine, a man from an artist's family, who is also Nina's boyfriend and supports her to become an artist. proven by Constantine making a small stage which later Nina will perform there and witnessed by the Constantine family. Another dialogues are

“My father and his wife never will let me come here; they call this the place bohemia and **are afraid I shall become an actress**. But this lake attracts me as it does the gulls. My heart is full of you”

“**I have to go**”

“**My father is waiting for me**”

From the dialogue above, her father and her stepmother are afraid if Nina become an actress. But Nina always trying to realize her dream even though quietly.

3.3 Striving For Superiority

Striving for superiority is "a way to overcome inferiority that can make efforts to achieve our goals” (Adler in Hall, et al., 1985: 149). It means, striving for superiority is a effort to get something that is better than before. Based on the explanation, many attempts were made by Nina to become an artist. Even though his parents did not approve of him, he always tried. Some of what he does is by making a small stage in Peter Sorin's garden, where later he will present a monologue, like this monologues in the first act:

“All men and beast, lions, eagles, and quails, horned stags, geese, spiders, silent fish that inhabit the waves, starfish from the sea, and the creatures invisible to the eye—in one word, life all, all life. Completing the dreary round imposed upon it, has died out at last. All is cold, cold. All is void, void, void, void. All is terrible, terrible, terrible”

“I am alone. Once in a hundred thousand years my lips are opened, my voice echoes mornfully across the desert earth, and no one hears. And you, poor lights of the mars, you do not hear me. You are engendered at sunset in the putrid mud, and flit wavering about the lake till dawn, unconscious, unreasoning, unwarmed by the breath of life.....”

The mother of Constantine, Iriana Arkadina is a famous artist in the city of Moscow. along the course of Nina's appearance, Arkadina always commented negatively from Nina's ugly appearance, very simple stage layout, themes from her monologue and so on. Actually, Arkadina doesn't like Nina. As the Arkadina's dialogue

“Yes, Let them—**we are asleep**”

“**What decadent rubbish is this?**”

“**I smell sulphur. Is that done on purpose?**”

“Oh, I see; **that is part of the effect.**”

But, she didn't care about that, because she was very happy, it was her first stage. The performance was not over, because Constantine was angry at his mother who always commented. After that, they gathered and there also Nina met with Boris Trigorin, a well-known writer in the city of Moscow. Nina greatly admired Trigorin's works. At that moment, Nina fell in love with Boris Trigorin, who was Arkadina's girlfriend. And that added Arkadina's dislike to her. Nina again tried to approach Trigorin to get her dream of becoming a famous actress.

3.4 Life Style

lifestyle is a achieve to yourself for having managed to get what they hoped for. Lifestyle can be defined as an individual's unique way of achieving goals (Adlerin Hall, et al., 1998: 132). After everything she did, in the end she was originally a village girl who only lived modestly and dreamed of becoming an actress. She can start his career by becoming a theater performer who moves from city to city. However, Nina is still Nina with her simplicity, even though she has become a theater actress she still looks simple and is breathless not glamorous. It is proven in Constantine's dialogue with Dorn at the fourth act

“I believe she made an even worse failure of that. **She made her debut on the stage of the Summer Theatre in Moscow, and afterward made a tour of the country towns.** At the time I never let her out of my sight, and wherever she went I followed. She always attempted great and difficult parts, but her delivery was harsh and monotonous, and her gestures heavy and crude. She shrieked and died well at times. But those were but moments.”

From the Constantine's dialogue it was explained that Nina had debuted as a theater actress.

3.5 Social Interest

Social interest is the relationship between individuals and society for the achievement of a goal (Adlerin Hall, et al., 1998: 132). Her dream to become an actress continues to run even though her parents did not approve it. For the sake of achieving what Nina wanted, she gave up what she loved. She left with Boris Trigorin with the promise that Nina would become an

actress. In the second act, there are the conversations between Nina and Trigorin that stated about social interest on Nina.

“To find out how a famous genius feels. What like to be famous? What sensation does it give you?”

“This is a wonderful world. **If you only knew how I envy you!** Men are born in the different destinies. Some dully drag weary, useless behind them, lost in the crowd..... **you are lucky.**”

“Your life is beautiful”

“Your work too hard to realise the importance of your writings. What if you are disconnected with yourself? To others you appear a great and splendid man. **If I were a writer like you I should devote my whole life to the service of the Russian people,** knowing at the same time that their welfare.....”

“For **the bliss of being a writer or an actress** I could endure want, and disillusionment, and the hatred of my friends, and the pangs of my own dissatisfaction with myself; but **I should demand in return fame, real, resounding fame!**”

From the dialogues above, Nina shows that she want to be an actress. It can see with the presupposition word “if I were a writer or an actress”, Nina's jealousy of Boris's beautiful life, imagine about fame. The other is about how Boris convinced Nina that they would meet again in Moscow. This can be seen in the third act.

Nina's dialogue:

“No, it is odd. I had only one pea in my hand. **I wanted to see whether I was become an actress or not.** If only some one would advise me what to do!”

“I knew we should meet again. I have come to an irrevocable decision, the die is cast. I am going on the stage. I am deserting my father and abandoning everything. **I am beginning life anew. I am going, as you are, to Moscow. We shall meet there.**”

From Nina's dialogue, she hung his dream to Boris Trigorin. She didn't care about things, she knew she would become an actress in Moscow.

Boris's dialogue:

“Go to the Hotel Slavianski Bazar. Let me know as soon as you get there. I shall be at the Gronsholki house in Moltchanofka Street. I must go now.”

In Boris's dialogue, he tries to convince Nina about his dream. For this reason, he asked Nina to come to the place that Boris had mentioned in the near future.

3.6 Creative self

The creative self can be defined as "the concept used by Adler to reflect his belief that everyone is empowered with the freedom to create his own personality" (Adlerin Hjelle & Ziegler, 1992: 183). So creative here is intended for someone's way to develop themselves. Like Nina, Nina is from a simple family circle, tries to reach her dreams, and continues to learn to become an actress that is worth watching. She learned from her boyfriend, Constantine, from Arkadina, and from Trigorin. Can be seen in the first act, her conversation with Arkadina.

"I am delighted to meet you, **I have read all of your books**"

Then, in the second act.

"**What are you reading?**"

"Shall I? **Is it so interesting?**"

"**What are you writing?**"

From the dialogue above, Shows that Nina is always curious, always wanting to learn from people who are more experienced than her. That's what makes Nina can become a successful actress.

3.7 Fictional finalism

Fictional finalism will clarify the person's current behavior with what he wants to achieve in the future. Then, the meaning of fictional finalism is a person's perspective on his dream. Fiction itself is something created by an author to convince readers and to give lessons. Nina's behavior which left Constantine to achieve what she wanted was very bad. She left Constantine to be with Boris Trigorin, because she thought Boris was more able to bring him to achieve what she wanted. The change in Nina's nature after meet Boris was very much felt by Constantine, as in the second act dialogue

Nina : "You have changed so that **I fail to recognise you**"

Constantine : "Yes, I have changed since the time when I ceased to recognise you. You have failed me; **your look is cold**; you do not like to have me near you"

Nina : "**You have grown so irritable lately, and you talk so darkly and symbolically** that you must forgive me if I failed to follow you. I am too simple to understand you"

From the dialogue above, Nina is a soft girl, but then she became angry and resolute girl.

3.8 Concept of Happiness

The concept of happiness means something that can make the heart happy. The heart will correlate with one's psychological condition. The concept of happiness is different for each

person. Some are happy because of Fame, get good grades, get things they like, some are because of money or others. In addition, the character of one's happiness is also different, it can be seen in various aspects, namely Acceptance, Affection, and Achievement. In this case, happiness will affect one's behavior. Happiness is characterized by a positive psychological condition supported by a high level of positive emotions and low levels of negative emotions. In this play, happiness is showed by Nina in the act I when she will acting in the little stage

“**[Excitedly]** It can’t be that I am late? No, I am not late”

“..... **How I hurried to get here!** How I argued my horse to go faster and faster”

“**It is the dream of my life**, which will never come true.”

Then in the act II when Nina meet Arkadina and sit down beside her.

“**I am so happy.** I belong to you now”

In the closing act II after she met Boris

“**It is a dream!**”

The happiness of Nina is become an actress that showed in the act IV after two years left Constantine, she start her debut on the stage.

CONSTANTINE. “I believe she made an even worse failure that. **She made her debut on the stage of the summer Theatre in Moscow, and afterward made a tour of the country towns....**”

Many ways are done by us to achieve happiness. However, happiness can be temporary, it means that happiness does not really make us happy or it only lasts for a certain period of time or while. It makes us make every effort to find true / authentic happiness. Anton checkov, a great writer from Russia, and known as the Russian street satire writer created his first drama, The Seagull. When the Seagull was first produced, he was disappointed because the audience was expecting a comedy drama. But what the audience found was a drama of tragedy, and therefore Checkhov received ridicule and ridicule from the audience. After The Seagull was first shown, in the second and third performances, the audience appreciated Checkhov's work more, but checkov paid no attention. Then, he made another drama, namely Uncle Vanya, Three Sisters, The Cherry Orchard.

Nina Zarietchnaya is a village girl who has a dream of becoming a theater actress. Nina is approximately 22 years old, but her life has been restricted by her parents. Nina is an ambitious girl, she always has a way to make her dreams come true even if she has to sacrifice someone who loves her. Her parents never supported her become a theater actress. It was proven in her conversation in the act I

“I have been in a fever all day, **and I was so afraid my father would prevent my coming.** The sky is clear the moon is rising. How I hurried my horse to go faster and faster.....”

“**My father and his wife never will let me come here;** they call this place Bohemia **and are afraid I shall become an actress.....”**

“**My father is waiting for me”**

Treplieff: “She should be here by now, but **her father and stepmother watch her so closely** that it is like stealing her from prison to get her away from home”

Her boyfriend always supports her. Constantine Treplief, a man from a family of artists. His mother, Iriana Arkadina is a theater actress who is quite well known in the city of Moscow. Constantine and Nina love each other, he always supports what Nina dreams of. In fact, Constantine was a writer, then he want to realize Nina’s dream with made a monologue for Nina. This monologue will be displayed in front of the Constantine’s extended family. With enthusiasm, Constantine made a small stage complete with lighting, stage effects, music and others in the garden of his uncle, Sorin.

Nina was very happy to know that, she prepared herself by practicing all day, and preparing for her best costume. Nina really hopes that Constantine can realize her dream of becoming a famous theater actress. The night for the show came, Nina could not wait to act featuring a monologue created by Constantine. Nina's acting is not as good as that of arkadina's acting, arkadina always scoffs during the show. Nina didn't bother with that. At that moment Nina met with Boris. She really admires Boris, because of Bina's beautiful works according to Nina.

On the second act, Nina was invited to eat with the Constantine family. Nina looked beautiful in her dress, Sorin praised her. However, Constantine did not share a meal, he was busy hunting seagulls. At the same time Nina was amazed by this family of artists. Constantine approached Nina, ascertaining whether she was alone, then Constantine threw a dead seagull before Nina. Seagulls are a symbol of betrayal. Constantine learns that Nina is in love with Boris. While they were arguing, Boris came and Constantine left the two of them. They told each other stories, until finally Boris and Nina admired each other and fell in love.

During the gap between Act III and Act IV, Nina went to Moscow to pursue her happiness, becoming a theater actress and trigorin life, because Nina had previously been convinced of trigorin about a pleasant life. After continuing his life with Trigorin, he has a child. However, her child died. Nina was devastated by her son's agility. At the same time, Trigorin is leaving her and go back with Arkadina. She didn't care about her fame. Two years

after that, Nina went to Constantine to tell her the situation. Nina who became neglected, and increasingly thin makes Constantine concerned to see the situation. Actually, Nina still loved Constantine, she was forced to leave him for the sake of her fame. Like Nina, Constantine also had feelings that never changed for Nina. So, he invited Nina to start a new life with him. Nina refused, she was ashamed of what she had done to Constantine. Finally in the last scene, Constantine shoots himself a second time and dies. Conflict of each character to get happiness here is very diverse. Nina who wants a fame must give up someone she loves. The concept of Nina's happiness is about fame. Although in fact his heart does not want a way to get happiness like that.

3.9 Characteristic of Happiness

Hurlock (2004) says about the aspects of happiness divided into three, there are Acceptance, affection, and achievement.

3.9.1 Acceptance

Nina, in this drama story successfully became a famous theater actress in Russia. She accepted the reality within herself as Constantine said that she was a symbol of "Seagull". At the end of the story in act 4, Nina goes to see Constantine and tells the situation. She previously only dared to see Constantine from a distance, she did not have enough courage to meet her ex-boyfriend and tells about her condition. She who dreams of happiness about fame, must find herself in extreme pain. Because, her baby has died and Boris left her. After that, she just continue her live as an actress, but with the bad condition. It proven in the act 4, last conversation with Constantine.

TREPLIEFF. Yes, you have grown thinner, and your eyes are larger than they were. Nina, it seems so strange to see you! Why didn't you let me go to you? Why didn't you come sooner to me? You have been here nearly a week, I know. I have been several times each day to where you live, and have stood like a beggar beneath your window.

NINA. I was afraid you might hate me. I dream every night that you look at me without recognising me. I have been wandering about on the shores of the lake ever since I came back. I have often been near your house, but I have never had the courage to come in. Let us sit down. [They sit down] Let us sit down and talk our hearts out. It is so quiet and warm in here. Do you hear the wind whistling outside? As Turgenieff says, "Happy is he who can sit at night under the roof of his home, who has a warm corner in which to take refuge." I am a sea-gull--and yet--no. [She passes her hand across her forehead] What was I saying? Oh, yes, Turgenieff. He says, "and God help all houseless wanderers." [She sobs.]

TREPLIEFF. Nina! You are crying again, Nina!

NINA. It is all right. I shall feel better after this. I have not cried for two years. I went into the garden last night to see if our old theatre were still standing. I see it is. I wept there for the first time in two years, and my heart grew lighter, and my soul saw more clearly again. See, I am not crying now. [She takes his hand in hers] So you are an author now, and I am an actress. We have both been sucked into the whirlpool. My life used to be as happy as a child's; I used to wake singing in the morning; I loved you and dreamt of fame, and what is the reality? To-morrow morning early I must start for Eltz by train in a third-class carriage, with a lot of peasants, and at Eltz the educated trades-people will pursue me with compliments. It is a rough life.

TREPLIEFF. Why are you going to Eltz?

NINA. I have accepted an engagement there for the winter. It is time for me to go.

TREPLIEFF. Nina, I have cursed you, and hated you, and torn up your photograph, and yet I have known every minute of my life that my heart and soul were yours for ever. To cease from loving you is beyond my power. I have suffered continually from the time I lost you and began to write, and my life has been almost unendurable. My youth was suddenly plucked from me then, and I seem now to have lived in this world for ninety years. I have called out to you, I have kissed the ground you walked on, wherever I looked I have seen your face before my eyes, and the smile that had illumined for me the best years of my life.

NINA. [Despairingly] Why, why does he talk to me like this? **TREPLIEFF.** I am quite alone, unwarmed by any attachment. I am as cold as if I were living in a cave. Whatever I write is dry and gloomy and harsh. Stay here, Nina, I beseech you, or else let me go away with you. **NINA** quickly puts on her coat and hat.

TREPLIEFF. Nina, why do you do that? For God's sake, Nina! [He watches her as she dresses. A pause.]

NINA. My carriage is at the gate. Do not come out to see me off. I shall find the way alone. [Weeping] Let me have some water.

NINA. Why do you say that you have kissed the ground I walked on? You should kill me rather. [She bends over the table] I am so tired. If I could only rest--rest. [She raises her head] I am a sea-gull--no--no, I am an actress. [She hears **ARKADINA** and **TRIGORIN** laughing in the distance, runs to the door on the left and looks through the keyhole] He is there too. [She goes back to **TREPLIEFF**] Ah, well--no matter. He does not believe in the theatre; he used to laugh at my dreams, so that little by little I became down-hearted and ceased to believe in it too. Then came all the cares of love, the continual anxiety about my little one, so that I soon grew trivial and spiritless, and played my parts without meaning. I never knew what to do

with my hands, and I could not walk properly or control my voice. You cannot imagine the state of mind of one who knows as he goes through a play how terribly badly he is acting. I am a sea-gull--no--no, that is not what I meant to say. Do you remember how you shot a seagull once? A man chanced to pass that way and destroyed it out of idleness. That is an idea for a short story, but it is not what I meant to say. [She passes her hand across her forehead] What was I saying? Oh, yes, the stage. I have changed now. Now I am a real actress. I act with joy, with exaltation, I am intoxicated by it, and feel that I am superb. I have been walking and walking, and thinking and thinking, ever since I have been here, and I feel the strength of my spirit growing in me every day. I know now, I understand at last, Constantine, that for us, whether we write or act, it is not the honour and glory of which I have dreamt that is important, it is the strength to endure. One must know how to bear one's cross, and one must have faith. I believe, and so do not suffer so much, and when I think of my calling I do not fear life.

TREPLIEFF. [Sadly] You have found your way, you know where you are going, but I am still groping in a chaos of phantoms and dreams, not knowing whom and what end I am serving by it all. I do not believe in anything, and I do not know what my calling is.

NINA. [Listening] Hush! I must go. Good-bye. When I have become a famous actress you must come and see me. Will you promise to come? But now-- [She takes his hand] it is late. I can hardly stand. I am fainting. I am hungry.

From the conversation above, shows that Nina accepted for her condition. Even though it very heavy undertaken by Nina.

3.9.2 Affection

Nina is an ambitious girl who is gentle. That is evidenced by the way she respects others. And she is amazed at the family life of a famous artist. Though she is always underestimated by people who think her dream has never come true.

NINA. [Alone] How strange to see a famous actress weeping, and for such a trifle! Is it not strange, too, that a famous author should sit fishing all day? He is the idol of the public, the papers are full of him, his photograph is for sale everywhere, his works have been translated into many foreign languages, and yet he is overjoyed if he catches a couple of minnows. I always thought famous people were distant and proud; I thought they despised the common crowd which exalts riches and birth, and avenged themselves on it by dazzling it with the inextinguishable honour and glory of their fame. But here I see them weeping and playing cards and flying into passions like everybody else.

3.9.3 Achievement

Nina has received achievements from the people around her because she has managed to become a theater artist. She began her career in Russia, traveling from stage to stage.

TREPLIEFF. She had a child that died. Trigorin soon tired of her and returned to his former ties, as might have been expected. He had never broken them, indeed, but out of weakness of character had always vacillated between the two. As far as I can make out from what I have heard, Nina's domestic life has not been altogether a success.

DORN. What about her acting?

TREPLIEFF. I believe she made an even worse failure of that. She made her debut on the stage of the Summer Theatre in Moscow, and afterward made a tour of the country towns. At that time I never let her out of my sight, and wherever she went I followed. She always attempted great and difficult parts, but her delivery was harsh and monotonous, and her gestures heavy and crude. She shrieked and died well at times, but those were but moments.

DORN. Then she really has a talent for acting?

TREPLIEFF. I never could make out. I believe she has. I saw her, but she refused to see me, and her servant would never admit me to her rooms. I appreciated her feelings, and did not insist upon a meeting. [A pause] What more can I tell you? She sometimes writes to me now that I have come home, such clever, sympathetic letters, full of warm feeling. She never complains, but I can tell that she is profoundly unhappy; not a line but speaks to me of an aching, breaking nerve. She has one strange fancy; she always signs herself "The Sea-gull." The miller in "Rusalka" called himself "The Crow," and so she repeats in all her letters that she is a sea-gull. She is here now.

3.10 The Issue of Happiness in "The Seagull"

Anton Chekhov is a writer from Russia. He wrote about the condition of people in the street. In the 1890s the development of Russian industry caused a large increase in the size of the urban middle class and working class, which gave rise to a more dynamic political atmosphere. That means there is a social gap between upper and lower classes. The development of industry in Russia does not have an organic character like the development of capitalism in Britain, as explained by Marx in Capital. The emancipation of the servants in 1861 provided a material premise for the development of capitalism. The industry in Russia is very dependent on foreign capital which dominates its economy, mainly through its control of the banking and financial system. The development of capitalism in Russia also meant the development of the proletariat, which immediately announced to the entire community its desire to lead the struggle for change. Russia's highly concentrated industry quickly created

an organized and disciplined workforce, placed at strategic points of society and the economy. The statistics of the strike movement clearly show an increase in the confidence and awareness of the Russian working class in that period. So, he raises the issue of happiness as a social critique of society in that century.

4. CONCLUSION

Based on research problem statements and previous studies, how the concept of happiness is shown by Nina in Anton Chekhov's work *The Seagull*. The researcher finds several problem statements, in this conclusion the researcher will try to answer the questions in the problem statement that has been found. There are follows:

Nina Zarietchnaya, a girl who likes art. And fought for her dream of becoming a famous theater actress. Happiness in her life is that when she becomes an actress, and she can act on stage. Fame, is a form of happiness. Happiness is a feeling from heart, happiness can be seen physically, it can also be felt in each individual person. Everyone's happiness can be different. In this research drama it is known that Nina's happiness is about popularity, she wants to become a famous actress. The happiness aspects mentioned by Hurlock are acceptance, affection, and achievement. The characteristics of happiness obtained by Nina based on the aspects put forward by Hurlock, have fulfilled these three aspects. The first was acceptance, after she struggled to reach her dreams, Nina succeeded in reaching her dreams of becoming a theater actress who was quite famous in Moscow. The second affection, this is evidenced by her starting a new life with Boris Trigorin and finally married with him. Then the last, achievement, was recognized by people by inviting her from stage to stage.

The happiness that Nina showed was about popularity and fame. Anton Chekhov wrote this drama in contrast to other dramas which emphasized the comedy side more. This Anton Chekhov drama depicts the reality of the conditions of street social society in Russia. Also, being the critique of society in that century. Each person's happiness is different, then it is reflected in this drama *The Seagull*. In each character this drama has a different concept of happiness. Chekhov wants to show that happiness is not only about wealth and love. Happiness is created by each person. Such is the case with Nina's character.

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